hasselblad

1978 **4**

Dr. Victor Hasselblad, founder of Victor Hasselblad AB, passed away on Saturday, August 5th, 1978, at the age of 72.
At the time of his death, Dr. Hasselblad was still active as chairman of the company's board of directors. Up to the late autumn of 1976, he was sole owner of the company, but a few months later he sold his holdings to the well-known Göteborg company, Säfveåns AB, in an effort to guarantee the future and continued development of his camera plant. In conjunction with this sale he also retired from the company presidency to give youth its chance.
The huge success and outstanding reputation achieved by Victor Hasselblad Aktiebolag on a highly competitive photographic market and the widely hailed and innovative ideas providing the foundation of the company's business are largely ascribable to Dr. Hasselblad himself.
Victor Hasselblad and the camera system bearing his name have earned a permanent niche in photographic history.

Photo Phillippe Halsman

Houses on Shetland

Photos by AXEL M. MOSLER

Axel M. Mosler began taking pictures when only a schoolboy. "On trips it was always exciting to take pictures to document things arousing my interest."
This view ultimately led to the transformation of a hobby into a profession. After completing school he first took a one-year course in practical photography. This laid the foundation for studies in photography at a technical high school in Dortmund.
"During this period I learned a lot about image components and composition and how to work with light and colors."
This succeeded in refining his delicate feeling for shapes and color in landscape photography. In the course of time he improved his ability to reproduce landscapes just the way he saw them in subjective terms. Wide-angle optics were the main choice for his photography and for the rendition of his way of viewing the world. These lenses enabled him to emphasize the part of the subject—sky or foreground—he regarded as important to the image. He also felt that it was just as important to be able to isolate certain components in the subject for subsequent array into a harmonious composition. This would scarcely have been possible with telephoto lenses.
"By isolating the subject—whether it be a house or any object at all—I am able to reproduce it more intensely. The world is full of banal objects you pass without giving a glance. One way of seeing things can be to constantly try to open new doors to new subject worlds. In other words, you can create distance between the foreground and background which then only serve as transitions from one part of the image to another."
Light plays an important role in his work, as does composition.
"I often had to visit the same site a number of times before lighting conditions corresponded to my expectations."
Diffuse light, for example, has a monochromatic effect on certain subjects. Sunlight may be necessary to bring out details or to enhance the subject's color. However, Mosler's way of seeing things is dominated by constant efforts to open up new subject worlds.
All the pictures on this and the following pages were photographed during a long excursion to the Shetland Islands.
For the past two years after concluding his studies Axel M. Mosler has been working as a freelance photo designer. His travels have taken him to all the west European countries. A Hasselblad SWC with two film magazines were constant companions on these trips. One magazine loaded with color reversal film and the other with black & white film. He works almost exclusively with Agfachrome 50 S Professional film.

AXEL M. MOSLER

AXEL M. MOSLER

AXEL M. MOSLER

Everyday Life in India

By PETER KREMPIN

In the winter of 1970 I traveled with my minibus from Germany to India and was well prepared for the trip. My equipment contained everything I needed. I had also tried to read up on India as best as I could and didn't neglect all the other countries I would be passing through on the 6000 mile journey.

Nevertheless, there were still a few surprises. In eastern Turkey I ran into severe winter weather and almost skidded off a mountain pass into a ravine south of the Black Sea. Both in Iran and Pakistan I picked the wrong 600-mile stretches. Leading to a somewhat harrowing encounter with belligerent tribes in the mountains of Beluchistan, an area otherwise carefully avoided by travelers. The car's shock absorbers broke down on the pothole-ridden washboard roads.

The road from the Sultan Mountains dropped sharply down to the Indian lowlands, shrouded in mist and stretching off to the horizon. Even though I was still in Pakistan, the picture had changed completely. Camel caravans passed on both sides of the road, ox-drawn carts were in front of and behind me, overloaded trucks roared straight at me at top speed and, in the midst of all this, innumerable wobbling bicycles. Oriental smells of cow and camel dung used as fuel, spices and the stench of raw diesel oil filled the air.

And, most striking of all, I suddenly found myself engulfed by dizzying numbers of people. They filled the roads and landscapes on both sides. Every aspect of life apparently took place right there. Barbers, slaughterers, scribes and photographers all conducted their business alongside the road. Add to that a dizzying variety of clothing and the harsh, clashing colors. So I felt as if I was experiencing the beginning of all human life in the heart of an urban culture. And this impression was not wrong since the world's first urban settlement is believed to have arisen right there in the valley of the Indus.

This pulsating life from dawn to dusk, this uninterrupted struggle for survival, this never ceasing movement of seemingly all the Indian people were the most fascinating aspect of my 6-month journey through that country. I saw hypermodern factories, gigantic quarries, some of the world's richest and many of its poorest people. Almost by accident I even had an opportunity to meet Indira Ghandi, then Prime Minister of India. However, the people in general made the biggest impression on me.

The trip became the first extreme endurance test for my Hasselblad cameras. And they passed with flying colors. Ice and cold in Turkey, dust and more dust on all the roads and maximum humidity just before the summer monsoon. My Hasselblads took everything in their stride without missing a shot. The 250mm Sonnar was best for pictures of people since people in India assume unnatural poses as soon as they spot a camera. For architectural, landscape and industrial work I made a lot of use of my SWC. It made work easier when elbow room was at a premium. And 2¼ ×2¼ slides are easy to sell since they are easier to reproduce in print.

When I got back home again, I found I had a number of good pictures. In that burning, dazzling sunlight in the noisy, bustling surroundings out there, I just hadn't had much time to give the subjects much thought. In situations like that, the fast Hasselblad reflexes were invaluable. The results were brilliant pictures in wonderful colors, even under unfavorable circumstances. And that is just what you expext from a perfect camera system.

Shoemaker on a street in Bombay
Hasselblad 500C, 250mm f/5.6 Sonnar

Street photographer in an old part of Delhi
Hasselblad 500C, 150mm f/4 Sonnar

Street scene in Jaipur
Hasselblad 500C, 250mm f/5.6 Sonnar

Connaught Place in New Delhi
Girl scouts waiting to welcome a state visitor
Hasselblad 500C, 250mm f/5.6 Sonnar

Bombay—a wise old gentleman engrossed in a book
Hasselblad 500C, 250mm f/5.6 Sonnar

Women carrying cabbages to market on an early morning in Jaipur
Hasselblad 500C, 250mm f/5.6 Sonnar

Connaught Place in New Delhi
Female street cleaners collecting water
Hasselblad 500C, 150mm f/4 Sonnar

Abandoned houses

Text: Dr. ZDENĚK FELIX Photos: WERNER HANNAPPEL

Photographing a landscape is like absorbing it. The same principle applies even in the reproduction of the objects in an interior setting. They are tied to their surroundings by invisible bands, forming a network of emotional coordinates. You can naturally ignore these spatial concepts in a landscape or interior. This is obviously what a lot of photographers do when they focus sharply on certain objects and thereby transform these objects into central features of the image.

In his photographs, Werner Hannappel creates a conscious confrontation with the environment. His camera records the environment without changing coordinates or destroying structure. This is why Hannappels pictures always look so matter-of-fact, clear, simple and free from arrangement or conscious composition. As if the photographer was not interested in lending the image any particular character.

The absence of setups and the clear, documentary reproduction of the fragments of reality selected by Hannappel are counterbalanced by the intensity of his way of observing. In this context, light is the most important component and the only element which acts on the immobile, depopulated frame of reference.

In most cases, natural light falling on the subject from an invisible source. Indirect light, lending contour to the image and noticeable only by virtue of the shadows cast, is the illumination of choice even in landscapes. The space reproduced with this type of light enables objects or landscape features to stand out, almost surrealistically, with a distinctive character attainable only at a single instant at a given time of day.

However, this way of using light is not the only distinguishing feature of Werner Hannappel. His choice of subjects is also distinctive. Not merely in the abandoned spaces but even in the absence of people, in the inherent life of things so typical of his pictures. A series of interiors display a time dimension in the decline of worldly things, abandoned things with the past preserved within them and awakened for a moment to new life from mute inactivity.

And yet, Hannappel depicts nothing of the things themselves. Instead, his pictures open up emotional spaces in which the things exist. The photographer changes nothing in that space, arranges nothing. He only waits patiently until transient power of light creates the mood capable of making the objects speak. The photographer Hannappel is an observer who allows space to speak.

WERNER HANNAPPEL

WERNER HANNAPPEL

New items for photokina 1978

By EVALD KARLSTEN

Automatic bellows extension

A new automatic bellows extension without cable release has been introduced for the Hasselblad 500C/M, 500EL/M and 2000FC cameras. The camera is released from the camera body and release operations are transmitted to the lens on the bellows. So you work in the same way as if the lens were attached to the camera body, making close-up photography as simple as conventional photography.

The automatic bellows features extension from 2½″ to 8″ (63.5 to 202 mm). This means that its minimum extension with all lenses is 2½ in (63.5 mm) when the optics are set at infinity. So the degree of magnification with a lens such as the 80mm f/2.8 Planar can be varied from 0.8x to 2.5x.

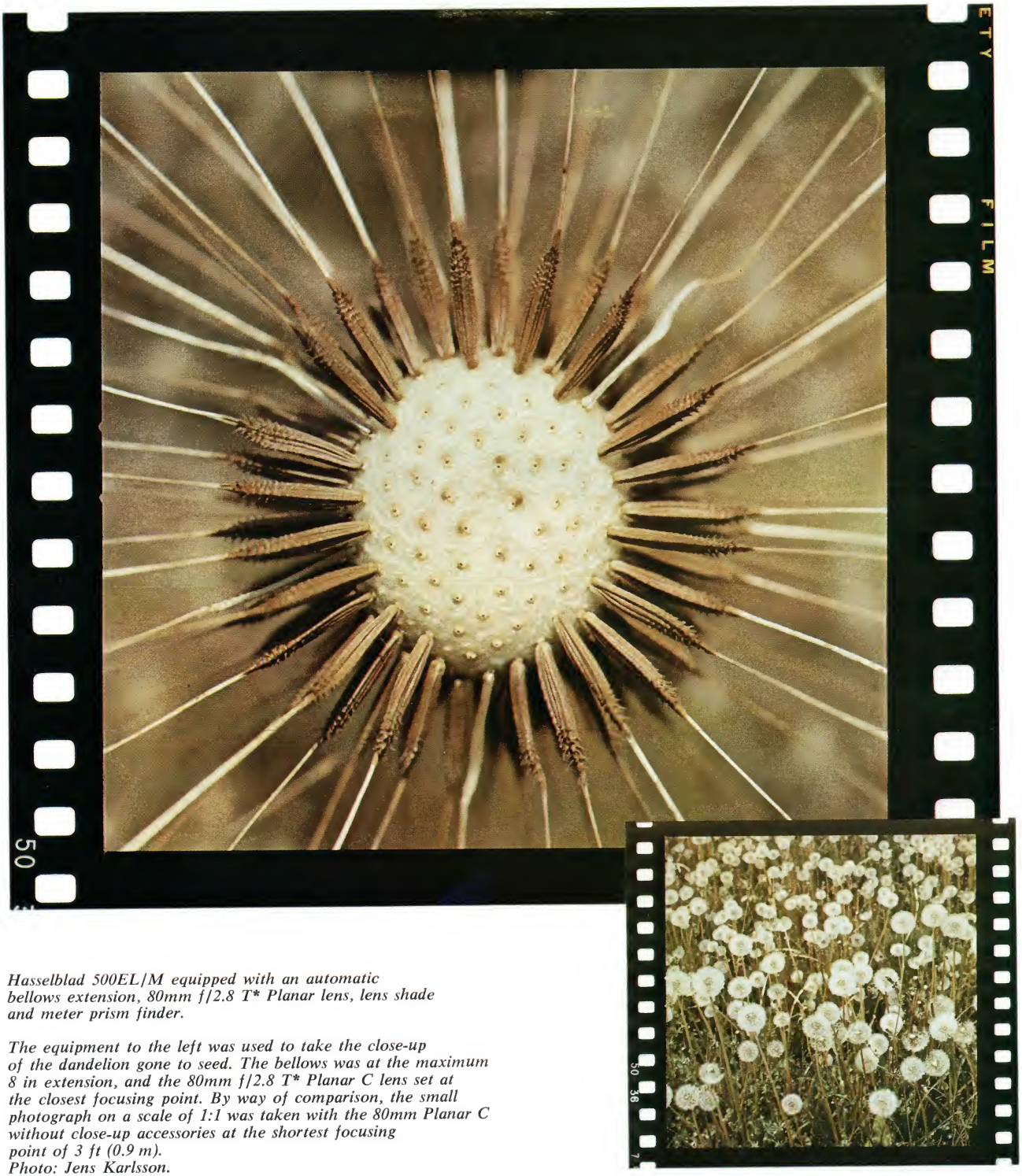
The base of the bellows extension has a quick-connector rail. With a Hasselblad quick-coupling on the tripod, the bellows can be attached and detached from the tripod quickly and conveniently. The bellows has two geared racks. A knob on the right side alters extension and, therefore, the scale of reproduction. With a knob on the left side camera and bellows in unison can be shifted without altering extension. This has many advantages. Tripod placement is not absolutely critical, since the exact lens-to-subject distance can subsequently be set with the moving bellows sled. This sled has a travel of more than 5½ in (140 mm). Extension can also be set at the desired length and the unit fine-focused with the geared rack at the bottom. Focus changes arising from changes in extension can be quickly made. The tripod position need not be changed.

The length of bellows extension can be read off on the bellows rail's centimeter scale. Using this scale and the nomograms available, the scale of reproduction, depth of field, exposure increase, etc. can be determined. The scale also designates the exposure increase when the 135mm lens is used. The 135mm f/5.6 S-Planar C was especially designed for use with the bellows extension. It provides stepless coverage of a focusing range extending from infinity down to a scale of 1:1.

The second Hasselblad lens especially designed for close-up photography, the 120mm f/5.6 S-Planar C, displays optimum correction at scales of reproduction ranging from 1:10 to 1:2. Other Hasselblad lenses in focal lengths from 80 to 250 mm are also very suitable for close-up work.

If you work with the Hasselblad 2000FC you even have the opportunity of working with two shutter options, a focal plane shutter or a leaf shutter. The latter is especially important in close-up photography with flash when fast, fully synchronized shutter speeds may be needed.

The bellows extension can be combined with extension tubes for even larger scales of reproduction. The possibilities are almost limitless.



Hasselblad 500EL/M equipped with an automatic bellows extension, 80mm f/2.8 T Planar lens, lens shade and meter prism finder.*

The equipment to the left was used to take the close-up of the dandelion gone to seed. The bellows was at the maximum 8 in extension, and the 80mm f/2.8 T Planar C lens set at the closest focusing point. By way of comparison, the small photograph on a scale of 1:1 was taken with the 80mm Planar C without close-up accessories at the shortest focusing point of 3 ft (0.9 m).*
Photo: Jens Karlsson.

Accessories for the bellows extension

A special compendium lens shade with adjustable extension is available for the new bellows extension. The front of the lens shade has two flanges to accept a transparency copyholder. This copyholder is also available in a new and improved model.
The lens shade with transparency copyholder is an outstanding aid in copying transparencies onto negative or Polaroid film. Slide copying and repro work can be performed on a scale of 1:1, 2¼×2¼ can be reduced to 1⅝×1⅝ or 1⅝×1⅝ can be enlarged to 2¼×2¼.
Additional accessories are necessary when the 135mm lens is used, accessories such as an 11½" (295 mm) lens support rod and a special extension ring.
Other accessories are the lens mounting ring 50 for all optics with 50mm accessory mounts and a lens mounting ring 70 for the 110mm f/2 Planar F and the 150mm f/2.8 Sonnar F for the Hasselblad 2000FC.
The automatic bellows extension and its accessories are sold separately, however the lens mounting ring 50 is standard equipment with the lens shade and is also available separately.

Shutter speed multiplier for the Hasselblad 2000FC

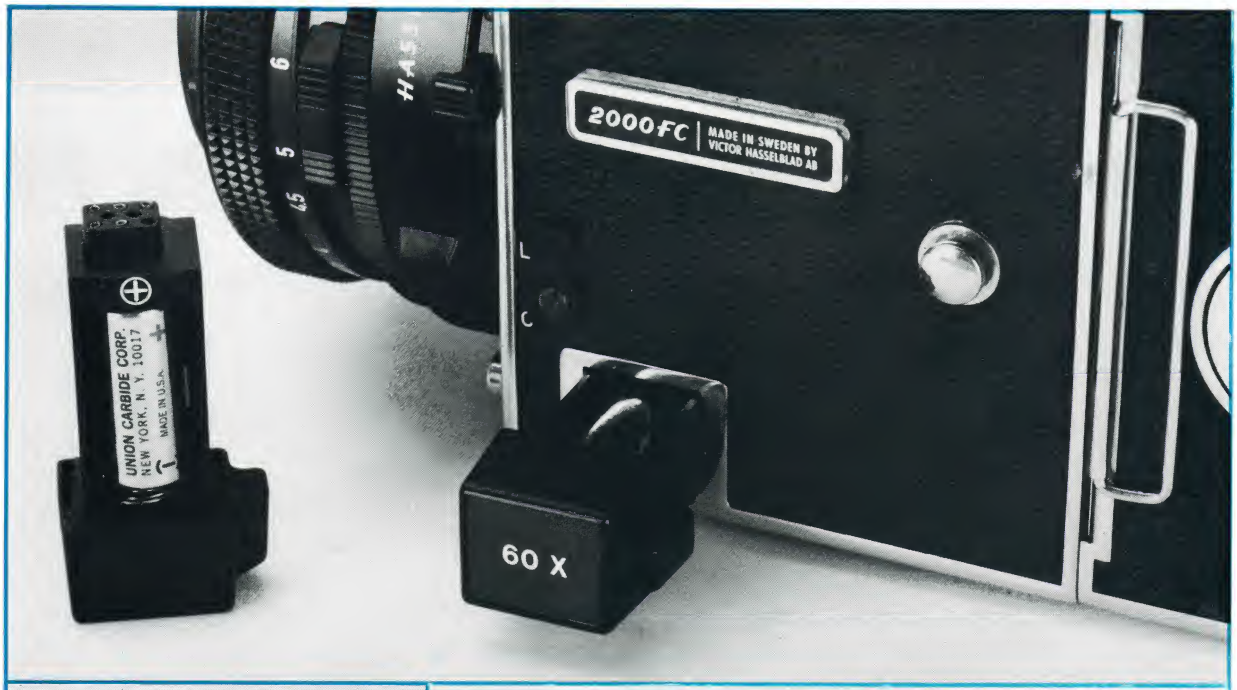
The battery compartment in the Hasselblad 2000FC has contacts making connection to the camera's electronics a simple procedure. One example of a device connected this way is the shutter speed multiplier, a special accessory for the Hasselblad 2000FC. The shutter speed multiplier extends shutter speeds by a factor of 60. So a setting of 1/30 s on the camera's shutter speed ring results in an exposure lasting 2 s, 1/15 s results in 4 s, 1/8 s in 8 s, 1/4 s in 15 s, 1/2 s in 30 s and 1 s lasts 1 minute. Speed extension is achieved by connection of a capacitor in the multiplier in parallel with a capacitor in the camera's electronics.
The shutter speed multiplier is inserted into the camera's battery compartment instead of the standard battery cassette. The shutter speed multiplier for the Hasselblad 2000FC provides greater accuracy in long exposures lasting from 1 s to 60 s.

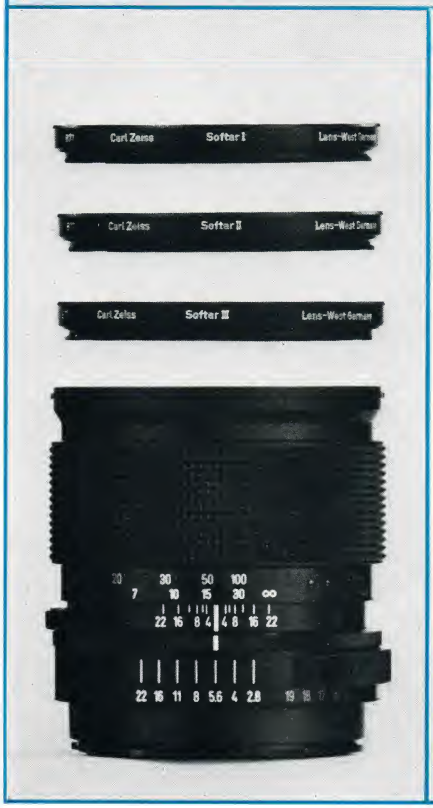
Softars for the Hasselblad 2000FC

Softar soft-focus lenses have been introduced for the 110mm f/2 T* Zeiss Planar and 150mm f/2.8 T* Sonnar lenses for the Hasselblad 2000FC. They are available in three grades of image softening. This softening is produced by a large number of tiny lens elements evenly distributed across the surface of the Softar, resulting in better image-softening than conventional soft-focus lenses.
Hasselblad lenses are renown for their sharpness. But there are occasions when a softer image is desirable, as in certain portraits. Softars may then be the answer. The three new Softars produce varying degrees of controlled image softening and can also be used intercombined.

New flashgun bracket for the Hasselblad 500EL/M

The new flashgun bracket for the Hasselblad 500EL/M and 500EL is anatomically shaped to fit the left hand. An adjustable leather strap makes for a steadier and more comfortable hold, even for people with small hands. A cord from the bracket's release button runs through the bracket and connects to the EL camera's release socket. The bracket features an accessory shoe for attachment of a flash unit, the extension arm. The flash unit can also be attached to the corresponding shoe on the extension arm which is then fitted to the bracket's accessory shoe. The extension arm swivels so that flash output can be aimed in the desired direction. The base of the camera attachment screw is threaded so the bracket and camera can be attached to a tripod.


2000FC
MADE IN SWEDEN BY
VICTOR HASSELBLAD AB
UNION CARBIDE CORP.
NEW YORK, N. Y. 10017
MADE IN U.S.A.
60 X


Carl Zeiss
Softar I
Lens-West Germany
Carl Zeiss
Softar II
Lens-West Germany
Carl Zeiss
Softar III
Lens-West Germany

WALTER STUDER

Passage of a Year

By WALTER STUDER

The changes in a year's seasons is a captivating interplay between rebirth, flowering and decline, changes which people in cities no longer have an opportunity of experiencing to the full since life in air-conditioned glass and concrete buildings is isolating them from Nature to an ever increasing degree.

Wind, sunlight, snow, rain and fog are part of this vastly varied spectacle and exert an unceasing influence on people in a position to observe Nature's constantly changing facts.

Being a photographer and a person constantly inspired by these changes, I was struck by the idea of documenting the entire process with illustrations of the effect of the different seasons on a single subject. The area around my summer cottage a dozen or so miles outside of Bern where I now live seemed eminently suitable for my plans. But there would be no point in setting up the camera two or three times a month and hoping to get pictures with the right mood. I would have to be around much more than that. Even then I wouldn't be able to take in everything with a series of pictures.

Inside the cottage, I set up a Hasselblad plus a checked screen on a tripod, aligning it by aiming the camera at accurately marked coordinates. I stayed inside the cottage and kept a constant watch for changes in the landscape's mood, making exposures on color film as warranted. Since I even took pictures from other positions during this same period, I obviously had to change the camera position and lens used depending on the situation. The Hasselblad was perfect here, thanks to its exceptional flexibility with rapidly interchangeable film magazines and a large bright viewfinder image (I used a magnifying hood).

To make fast checks on the accuracy of camera alignment, especially after such a shift in position, I always kept a slide from the first day's exposure close at hand. Since my location was nearly 2800 ft above sea level, I was able to witness maximum changes in the landscape, especially during the spring and fall. At this altitude the weather is affected by conditions higher up and lower down, so there were frequent collisions between snow and mist. Many dramatic changes were witnessed in the course of a day.

Sometimes I would make ten or more exposures a day, but equally often days could pass without me getting a single shot, even though I was on the spot the whole time. This was due to the way I worked. I had no prearranged timetable. The only thing I was looking for was the biggest possible contrasts in my subject, such as contrasts caused by the influence of light or weather or possibly by the progress of farming work in the fields.

The camera angle with the Alps in the background was chosen for the sake of convenience; the camera could be set up at a window. From that position I could take the first pictures of the day before sunrise and the last ones by moonlight. Not surprisingly, the results were widely varied.

The village of Zäziwil in Emmental is 2200 ft above sea level at a point where the Jungfrau massif thrusts up more than 13 500 ft into the sky. The village is seen at the bottom of the picture. The patch of woods opposite is at an altitude of about 3300 ft. I used the 150mm lens and vast amounts of Kodak Ektachrome film for the series, authentic documentation of the passage of a year.

You need a little luck too. Take the rainbow, for example. It could just as well have developed outside the image field.

January February March

April May June

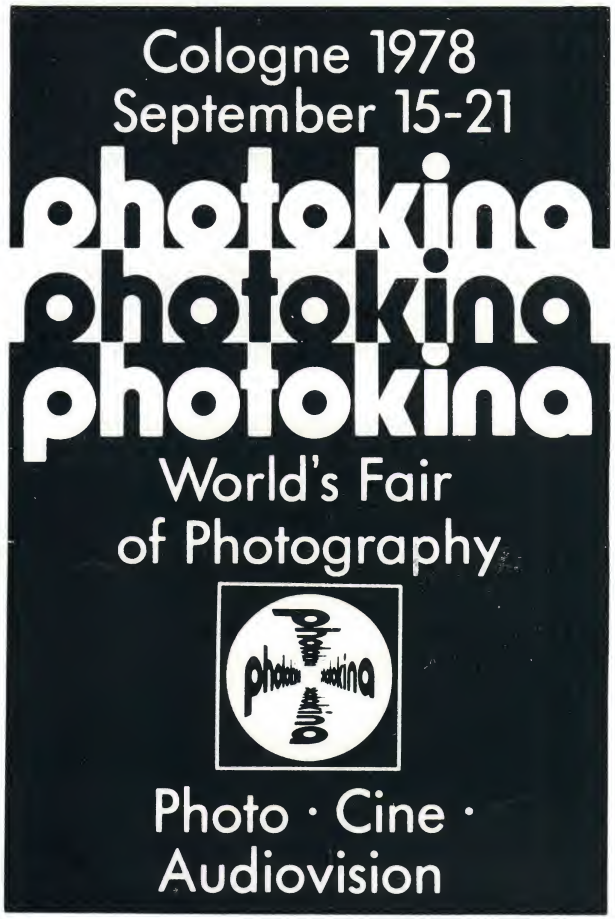
July August September

October November December

photokina-gathering place for photo enthusiasts

By ULF SJÖSTEDT

Hasselblad at photokina has now become a 25-year old tradition. The photokina is a gathering place for representatives of the photographic world. And only the biennial photokina enables them to obtain a comprehensive overview of most of the photographic products on the market. Too comprehensive a view, some feel. It's hard work covering the entire exhibition. You actually need several days to do it. But no one goes away unimpressed. The photokina is no trade show for new products, as it once was. All the *major* innovations are presented in the period between photokina exhibitions. New items are all too easily overwhelmed by the flood of products on display. However, photokina is often a place where the public, photo dealers, photographers and others have a chance to get acquainted with new items introduced since the last photokina and written up in the photographic trade press.



HASSELBLAD NEWS 1978

This time, Victor Hasselblad AB are limited to improvements in existing products.

The most interesting product is undoubtedly the automatic bellows extension greatly simplifying close-up photography with the Hasselblad 500C/M, 500EL/M and 2000FC cameras. It should prove to be a very useful asset in close-up photography. The unit is described in greater detail elsewhere in this issue.

Many photo enthusiasts have not yet had a chance to see the new Hasselblad 2000FC introduced in 1977. At photokina it will be possible to handle the camera and see all the lenses and other accessories. A shutter speed multiplier and three Softar lenses with different degrees of image softening (also presented elsewhere in this issue) are new accessories for the 2000FC.

A GATHERING PLACE

Despite all the products on display, I still feel that photokina should mainly be regarded as a gathering place for photo enthusiasts, manufacturers, distributors, dealers, photographers, editors, writers and others. Many good friends in the trade only get together every other year at photokina in Cologne. Establishing an indispensable network of contacts. And the ideas and opinions heard during that brief week are available nowhere else. A very knowledgeable public is in attendance. And there's no mistaking their photo interest.

GOOD PICTURES A PLENTY

Let's not forget that photokina is more than just a showcase for products. There are also pictures. The huge photo exhibition—planned and prepared in the two-year interval between each photokina—is usually the best the trade can achieve. Unfortunately, the pictures are no longer displayed on the photokina grounds where it had been possible to take them in a little at a time.

For the past few photokinas, the photographs are on display at the Cologne Hall of Art. It's a fine place to exhibit pictures, but it does take some effort to travel from the photokina grounds to the Hall more than once. I would prefer to have the photo show back on the photokina grounds.

As usual, you will find us on the ground floor of Hall 1. We'd be pleased to see you there from September 15 to September 22.

Tips from our Service Department

Text: TORBJÖRN ERIKSSON

One photographer (a Hasselblad enthusiast for years, he said) asked us if it were possible to attach a 1000F lens to the 2000FC camera. The answer is yes, but it's not all that easy. First you have to find a suitable lens adapter. Our lens mount adapter (cat.no. 40037), for example. It then has to be machined to the correct height and diameter. The distance between the rear lens barrel and the film plane must be 80.05 mm if the lens is to render sharp images at infinity. The corresponding distance for the 2000FC lenses (and even for lenses with built-in Compur shutters) is 74.9 mm. So the lens mount adapter must be subjected to considerable machining and even be supplied with a threaded connector for the 1000F lens. You can use the front ring of the 1000F camera for this purpose. This ring is then screwed into the reworked lens mount adapter. Finally, the 1000F lens must be shortened by about 2 mm at the rear to leave space for the camera's front key. As you see, a lot of work is involved, and we wonder if there is much point in it. Modern lenses with T* multicoating and large maximum apertures are vastly superior to the old 1000F lenses.

WHEN THE CAMERA BREAKS DOWN

Unfortunately, even the best of cameras break down at times. They then have to be turned in for service and repair, either by the distributor or the factory. A good piece of advice is to always be specific about the fault whenever possible. You can even submit accompanying photographs to illustrate the fault, especially when the problem involves light leaks. This makes our work much easier, reduces repair time repair costs.

If you drop your camera or if it has been exposed to a hard bang, focus, dimensions, etc. should be checked out. Even if the camera appears to be undamaged, dimensions may no longer be within specified limits. Dimensional specifications for Hasselblad cameras are extremely stringent with tolerances of only a few hundredths of a millimeter. A check doesn't take much time and the cost is modest.

SUMMER, SALT AND SEA

At the time of writing summer in Sweden is at hand, arousing thoughts of beach and sea. But don't forget that sand and salt water are some of a camera's worst enemies. Just look at the adjacent photograph! Take pictures down at the beach by all means; they can provide a lot of pleasant moments during the winter months. But be careful with equipment at the beach. Keep your camera inside a case or plastic bag between shots. Sand has an incredible ability to find its way into the most minute openings and can cause damage if it gets into the shutter. Salt water causes corrosion damage. So dry off any splashed water immediately. Then breathe on the camera/lens elements and dry with a clean handkerchief or some other soft cloth.

A nightmare for a service workshop—a Hasselblad 500C/M which had lain on the seabed 20 ft under the surface of Saint Tropez harbor for about 3 years. The chromed surfaces and covering had withstood corrosion in the salt water, but the camera must be regarded as a complete write-off. The camera's serial number is CR 35661. Who is the owner? The finder was the Paris photographer Pierre Baudin who also sent us the picture.

CHECK YOUR CAMERA'S CONDITION

Cameras are sometimes turned in for a "checkup and service" and some people have wondered just how comprehensive this service is. This is what happens at the factory's service department. First, the camera is cleaned and visually inspected. The different functions are tested and listened to. Camera length is checked, as is the position of the mirror and focusing screen. Adjustments are made if necessary but internal mechanisms are not ordinarily examined. The lens is checked in a similar manner. Shutter speeds are timed and recorded. Synchronization is checked out. The lens is set up in a collimator and focusing tested. The magazine is submitted to the same pattern of tests. Tests are made with film. If any major faults of worn parts are detected in conjunction with this checkup, the customer is informed and can decide whether or not repairs should be made.

Every camera should be serviced every now and again. A Hasselblad is indeed ruggedly made and will last a long time, but it is still a good idea to check the condition of your equipment after every year or two of possibly hard use.

A Few Tricks

Text: ODD TOMMELSTAD Photos: ZVI MAUTNER and JENS KARLSSON

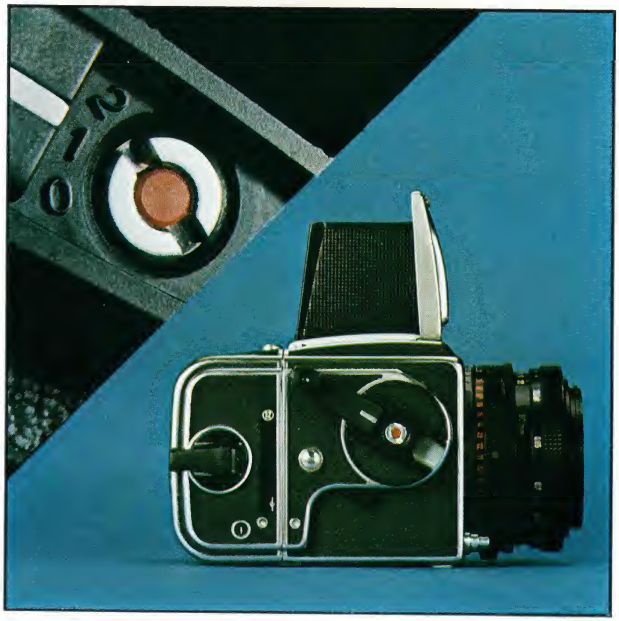
Just taking a picture of a subject does not always lead to the desired results. Some photo assignments may call for three to four exposures on the same frame before the photograph can be regarded as complete. A good example of the multi-exposure technique was the cover of the Hasselblad Magazine 1/1977, a picture taken by a young American photographer, Mark Salva. The picture was the winning entry in a major American photo contest. Salva used a triple exposure on that occasion. His own naked silhouette against a light background + the front of a computer + his social security card with his date of birth and name across the chest of the silhouette. This may sound like a mishmash of ingredients, but the picture caption, "Progress?", neatly summarized Salva's point.

The sandwich method may be a simpler technique. You just sandwich several transparencies in the same mount. Achieving the same effect as multi-exposure, even if the image quality is better with a single film layer than with multiple layers. Thanks to the interchangeable Hasselblad magazines, multiple exposures on the same frame are no problem at all. The camera need not be tied up while you wait for an opportunity to make the next exposure. The magazine is simply detached and put aside with no risk of the film being disturbed.

DARK ARTS IN THREE STAGES

After publication of the previous issue of the Hasselblad Magazine we were sent samples of how some

A double exposure was suitable for briefings on the Hasselblad 2000FC's mirror action program while simultaneously showing the mirror program setting.



A mask, covering the part of the film which was not to be exposed, was placed in the camera body. In this case, two masks were used, one for each exposure.
Photo: Jens Karlsson.

Hasselblad photographers work with double exposure. The photographer Zvi Mautner provided us with an example calling for a lot of time and patience. His picture was taken in three stages. He began at dusk by setting up his camera on a steady tripod. The shutter was set at B and the diaphragm at f/22. He then opened the shutter with the lens cap still on the lens. In order to get some of the light of dusk on the film, he removed the lens cap for a second and replaced it. He then sat down alongside the camera and waited for darkness. At night, the windmill is usually illuminated with powerful floodlights, but this evening the lighting was not working. Fortunately, he had a small flash unit with him. He opened the lens diaphragm to f/5.6 and again removed the lens cap. Then he ran over to the windmill and "painted" it with light from the flash triggered from different positions. A young couple who happened to be nearby got some of the "painted" light on them. As it turned out, Mautner was also hit by some light reflected from the windmill and you can see his silhouette in the picture. After eight flashes he ran back to the camera and replaced the lens cap.

But one thing was missing: the moon. So he put aside the magazine with the exposed frame and waited a few days until there was a clear, moonlit night. He picked a lens with a suitable focal length, set up the camera so the moon was just where he wanted it and then made an exposure of it on the previously exposed frame.

A picture of this kind is seldom the product of an accident. A lot of careful planning is involved. One good way of obtaining fast checks on your progress is to utilize one of the Hasselblad magazines for Polaroid film.

A DIFFERENT KIND OF DOUBLE EXPOSURE

Our own staff photographer Jens Karlsson took a picture of the Hasselblad 2000FC for a training program. The picture is a double exposure but made in a different way. He cuts out a mask from thin, black cardboard. The mask isolates the part of the frame on which he wants to make the first exposure. The mask is then fitted to the back of the camera just behind the auxiliary shutter on his 500EL/M or 500C/M. When the first exposure has been made, he removes the film magazine without advancing the film. He then fits a new mask to the camera to cover the exposed area with a little overlapping to produce a black border between the two exposures. He is then ready for exposure number two. You can obviously make many exposures in this way. In order to check framing, you should also make the equivalent masks for the focusing screen. But keep one important thing in mind: the image on the film will be upside down. So you have to think carefully before you start. And it makes good sense to test your progress with Polaroid film. (Note: the Polaroid magazine 80 can not be used with the 2000FC because of the magazine's projecting glass plate.) Photographers or ad agencies frequently assign the task of arranging picture inserts for printing to the printing plant. We always try to avoid this. By preparing the original ourselves there can be no misunderstandings, and we always retain complete control over results. Carrying out slightly different jobs and finding new ways of working are also interesting.

Could this picture have been taken with a single exposure? Not in the prevailing conditions. The picture was created in three stages and required careful planning by the photographer, Zvi Mautner, Israel.

Self-portrait Department

The vast reflecting window panes in an office building in Vancouver, B.C., Canada, enticed R. Gemill-Miller into taking a self-portrait with his Hasselblad camera. We thank him for the picture and hope his contribution to the Self-portrait Department will inspire more photographers to submit portraits of themselves and their camera.
We'll publish as many as space permits.

Like Father, like Son

Rajesh, 4-years old, feels that the viewfinder image of his father's camera is much more interesting than the pictures in his own Viewmaster. He has also succeeded in taking a few pictures which weren't bad at all. Rajesh's dad and the photographer behind this picture is C.K. Shah from Harrow, Middlesex, England.

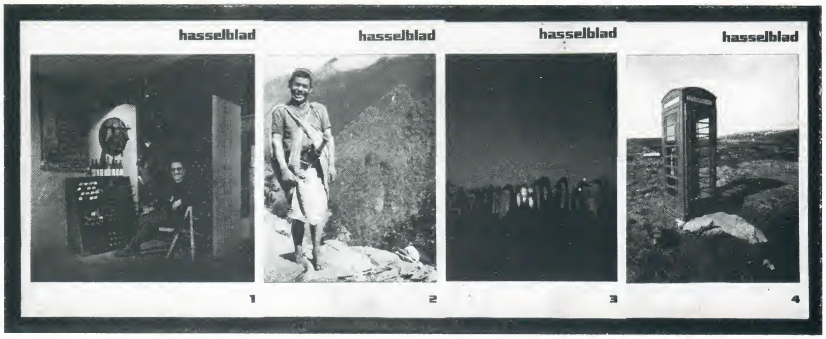
Hasselblad Magazine 1979

Some changes
Ever since the first issue of the Hasselblad Magazine in 1965 we have published four issues a year, as will also be the case next year. However, some changes are being made in our subscription system to make it easier to satisfy the wishes of our subscribers. In the present system, people who subscribe to the magazine pay the subscription fee and receive all the issues published that particular year. So anyone subscribing late in the year receives all the issues previously published that year and any remaining issues as soon as they are ready for distribution. It has not been possible to start subscriptions with a particular issue.
This system has been a problem for both editors and late subscribers. Sometimes our stocks of a previous issue have run out in one of the three languages. We then had to substitute an issue in another language—to the understandable irritation of subscribers.
We also have to admit that we have had problems in estimating the size of the printing runs so that there would be enough copies of each issue to last the whole year.

Consecutive numbering, open subscriptions
In order to solve these problems, we will be introducing consecutive issue numbering and an open subscription system starting with the next issue. This means that no. 1/79 will be designated no. 58, no. 2/79 will be no. 59, etc. A person who sends in his subscription fee immediately before or after publication of an issue will be sent this issue plus the next three, even if this means that one issue is published in one year and the next three the following year.
The new system will enable subscribers to obtain "fresher" copies, and since it will be easier for us to tailor the printing run to the number of subscribers no one will risk getting a copy of an issue in the wrong language. The year and month of publication will be printed on the inside cover page so we will be able to date each issue, despite the consecutive numbering.

Time to renew your subscription

If you wish to receive the Hasselblad Magazine even in 1979 you should renew your subscription as soon as possible. You will find a coupon attached to the 1978 index in this issue. Just fill in the coupon and send it, together with the subscription fee (40 Swedish kronor), to the Hasselblad distributor in your country. The address will be found on the back of the index page.
Four issues of the Hasselblad Magazine will be published in 1979. Each issue will consist of 36 pages with pictures taken and articles written by Hasselblad photographers from every corner of the globe.
Four-color-printing will be used for most of the pictures, but we will still try to provide more space for good black & white photography. Interest in black & white has apparently increased among our readers, and we would like to cater to that interest as much as possible.
The Hasselblad Magazine is also one way of providing Hasselblad photographers and photo enthuiasts with technical information about the latest additions to the Hasselblad system and obtaining valuable tips from other photographers.
So there are plenty of good reasons for renewing your subscription. Do it today.



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Human pictures
By Lars Svensson

Houses on Shetland
Photos: Axel M. Mosler

Everyday Life in India
By Peter Krempin

Abandoned houses
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New items for photokina 1978
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Passage of a Year
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photokina
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Tips from our Service Department
By Torbjörn Eriksson
Photo: Pierre Baudin

A Few Tricks
By Odd Tommelstad
Photos: Zvi Mautner and Jens Karlsson

Hasselblad Magazine 1979
—new subscription system

Cover photo by Axel M. Mosler (article page 1), showing a red telephone booth on the Shetland Islands.

This magazine is published in English, German and Swedish.

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Human pictures

By LARS SVENSSON

The theme of this last issue of the Hasselblad Magazine for the year is related to man. But it has nothing to do with portraits. There may not even be many people in the pictures.

Axel M. Mosler visited the Shetland Islands and was fascinated by the islanders' highly personalized homes. Every house was surrounded by fences, walls and gates serving both as decoration and protection. Mosler exposed many rolls of film in an effort to document the emotions aroused in him by these houses. His object was to photograph the houses, not their owners. So there are no people in his pictures.

Peter Krempin journeyed by car from Germany to India for his photography. Once there he was captivated by the bustling life on the streets and in the squares of the big cities. You could buy anything or any service on the sidewalk. Kemper worked like a strolling photographer, keeping his distance without intruding and taking pictures of people engaged in everyday activities.

Werner Hannappel was intrigued by the things built by, lived in or worked in by man before being left to their fate. His interiors from adandoned and decrepit houses bear traces of previous occupants, people who had lived there and people who had vandalized the premises. His black & white pictures are like lovely poetry and technically in a class of their own.

Walter Studer must have stood at his window and considered the view innumerable times before the idea of carrying out a yearlong project occurred to him: Taking photographs of the exact same scene at different times in every month of the year. The foreground consisted of cultivated ground and the background of snowcapped mountains. In the pictures—three each month—we can follow changes in weather and season and attendant changes in the landscape. Studer's pictures are a kind of alarm clock calling our attention to the fantastic surroundings in which we live and to which we too often are oblivious.

Inhabited houses, adandoned houses and work sites, everyday occurrences and the changing faces of nature outside a window. Undeniably important components of the mosaic forming the concept of human life. The camera is undoubtedly the best, and possibly the only instrument we have for recording some of this rapidly changing mosaic.

Daniel D. Teoli Jr.
Archival Collection

New accessories in the Hasselblad system: an automatic bellows extension, a shutter speed multiplier for the Hasselblad 2000FC and a flashgun bracket for the Hasselblad 500EL/M. Information on the new items will be found on pp. 18–21.

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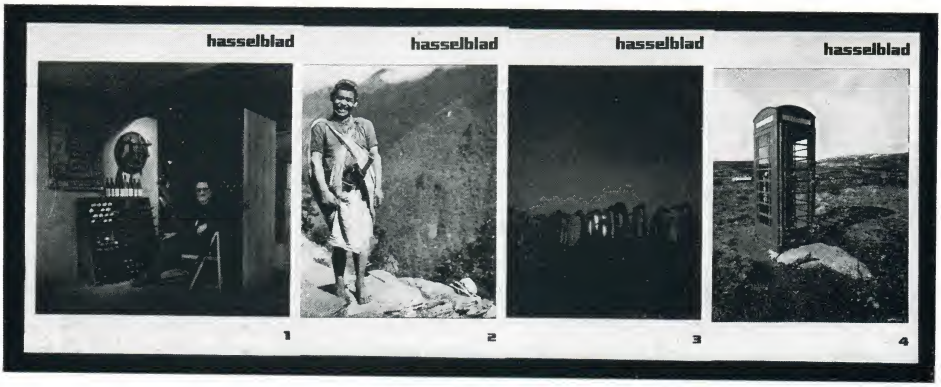

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The Hasselblad Magazine is a forum for Hasselblad photographers from all over the world. It is published in 3 languages, English, German and Swedish. The magazine displays the best work of leading photographers. Full-page photographs in color and black & white are often accompanied by entertaining and informative stories about or by the photographers themselves. The latest news on the Hasselblad system, technical information and tips from Hasselblad owners are other features. A total of 36 feature-packed pages four times a year right in your own mailbox! A 1-year subscription only costs US$ 10.

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